

CCM MUSICIANS LOVE SECULAR ROCK

Updated June 30, 2004 (first published June 27, 2001) (David Cloud, Fundamental Baptist Information Service, P.O. Box 610368, Port Huron, MI 48061, 866-295-4143, fbns@wayoflife.org; for instructions about subscribing and unsubscribing or changing addresses, see the information paragraph at the end of the article) -

One of the problems with Contemporary Christian Music is its refusal to separate from the world. God's Word is very plain about this matter. "Ye adulterers and adulteresses, know ye not that the friendship of the world is enmity with God? whosoever therefore will be a friend of the world is the enemy of God" (James 4:4). Separation from the world is not an option; it is a solemn obligation. Most CCM musicians ignore this warning and remain intimately connected to the world by their love for ungodly secular music.

Some parents and church leaders are of the opinion that Christian rock is safe for kids because at least they are not listening to secular rock or rap or whatever. This argument makes no sense in light of the fact that most CCM musicians are themselves not separated from secular rock. Not only do most CCM musicians listen to secular rock, but they perform secular rock on their albums and in their concerts. Thus young people who are hooked into CCM remain associated with the secular music scene.

While some defenders of Contemporary Christian Music warn about the evil in secular rock, they turn right around and say that it is fine to listen to Christian rock. Steve Peters does this in his 1998 book *Truth about Rock*. This is a strange position because the Christian rock musicians themselves are certainly listening to every form of secular rock.

Consider some examples of this:

"FOURTH WATCH cites groups like U2, the Police, Genesis, Pete Townshend, and the Alarm as major influences. MEMBERS LISTEN TO A GREAT DEAL OF MAINSTREAM MUSIC, MAKING NO APOLOGIES FOR IT, and they express a desire to play clubs and other non-church settings" (*CCM Magazine*, April 1987, p. 19).

RANDY STONEHILL "listens to all kinds of music," including hard secular rock (Devlin Donaldson, "Rockin' Randy," *CCM Magazine*, August 1983).

PHIL KEAGGY also has no separation from the world in his music. He performs an unholy combination of secular rock and Christian rock/folk, and those who listen to his music are drawn toward worldly rock & roll. On his 1993 *Crimson and Blue* album, for example, he pays "homage to The Beatles" with several of the songs.

When asked by an interviewer who has influenced her music, CCM singer ASHLEY CLEVELAND replied: "There are at least thirty artists I could name from the late sixties

and early seventies that influenced me: Stephen Stills, Joni Mitchell, Neil Young, Elton John, Steely Dan, Led Zeppelin, The Who, Little Feat...and rock-and-roll bands that capitalized on the acoustic guitar's percussive qualities. I really think the acoustic guitar is the ultimate rock-and-roll instrument” (Chris Parks, “Interview with Ashley Cleveland,” Feb. 21, 1998, <http://www.tollbooth.org/features/cleve.html>). When asked what music was currently on her stereo, she replied, “*Living With Ghosts*, Patty Griffin; *What's The Story Morning Glory*, Oasis; *Exile On Main Street*, Rolling Stones” (<http://www.ashleycleveland.com/acfacts.htm>). In her concerts, Ashley Cleveland performs a very gritty rendition of the Rolling Stones hit “Gimme Shelter.”

The GALACTIC COWBOYS singer admits that their biggest influence is the Beatles: “I’d have to say that The Beatles are still the biggest influence on us, all the way around — except for maybe the guitar tones. They were great songwriters and vocalists” (Ben Huggins, cited by Dan Macintosh, *HM* magazine, September-October 1998).

The CCM group 77’s says their musical influences are “Led Zeppelin, the Beach Boys, Pearl Jam, and Stone Temple Pilots” (“Biography of the 77’s,” <http://www.cmo.com/cmo/cmo/data/77.htm>). 77’s performs the Led Zeppelin’s song “Nobody’s Fault But Mine” on their *Drowning With Land in Sight* album. Led Zeppelin’s famous guitarist, Jimmy Page, is a follower of Satanist Aleister Crowley and purchased Crowley’s mansion. The Led Zeppelin song “Stairway to Heaven,” the most popular rock song of all time, has an ode to Satan in back masking. Led Zeppelin’s song “Houses of the Holy” is sung to Satan. (The title song to one of 77’s albums is “Pray Naked.”)

In an interview with TLeM (*Lighthouse Electronic Magazine*), the members of CAEDMON’S CALL said their greatest love in music is secular rock. They mentioned Indigo Girls, Shawn Colvin, David Wilcox, The Police, Fishbone, 10,000 Maniacs. The group often performs Beatles music. Cliff Young said one of his favorites is the foul-mouthed Alanis Morissette. He mocked a preacher who warns that Christian musicians should not listen to secular rock, and said that he listens to secular rock & rollers because “they are being honest [about] struggles that they go through.”

The members of STRYPER love secular rock music. In a 1995 interview, Michael Sweet, who was the lead singer for Stryper, said: “I’m a fan of all that stuff from the ‘80s. Groups like Bon Jovi, Van Halen, and Aerosmith. Musically, I like a lot of that stuff, but back when I was a kid what I grew up listening to ranged from Elvis Presley, Jerry Lee Lewis, Fats Domino all the way to groups like Three Dog Night. Credence [Clearwater Revival] was one of my favorite bands and a group called Bad Company. I just loved them and Elvis, of course” (*CCM Magazine*, November 1995).

STEPHEN CURTIS CHAPMAN recorded some of the songs on his *Greatest Hits* album live at Abbey Road Studios in London, the studio where the Beatles recorded their albums. No music group has had a more ungodly and spiritually destructive influence

than the Beatles. It is beyond me to understand why CCM musicians by the dozens continue to listen to and glorify this wicked rock group.

The hard rock band COMMON CHILDREN admits that they were influenced by Nirvana. "We listened to Nirvana when they came out and thought they were cool and everything, but our main influences have been Pink Floyd and groups like that" (Chad Benham, interview with Common Children, *RIM magazine*, 1998, http://www.ricochetmusic.com/rim_new/com_children/cc1.htm).

Common Children's lead vocalist, Marc Byrd, says: "The thing about Nirvana is they rock, yeah, but Kurt Cobain wrote incredible melodies" (Ibid.). Nirvana, lead by Kurt Cobain, was a very dark and occultic band. Cobain, an antichrist blasphemer, killed himself with a shotgun.

AUDIO ADRENALINE'S *Bloom* album includes the song "Free Ride" from the Edgar Winter Group's *They Only Come Out at Night* album. Rock star Edgar Winter was featured on the cover of this wicked album dressed as a homosexual "drag queen." The lyrics to "Free Ride" claim that "all of the answers, are come from within." This is rank heresy, because we know that the answers do not come from within man's fallen heart, but from God's revelation in the Bible.

STEVE CAMP says, "I'll have a Foreigner 4 album going in my car." He also says: "I am dedicated to good music whether it's pop, Christian, gospel, R&B, blues, jazz, classical, rock or whatever. I just love good music" (Steve Camp, *MusicLine* magazine, Feb. 1986, p. 22).

Joey Belville of THE ECHOING GREEN "proudly lists Duran Duran among his biggest influences" (*CCM Magazine*, August 1998, p. 20).

KERRY LIVGREN, formerly the lead guitarist and songwriter for the secular rock group Kansas, left Kansas in 1983 because he wanted to work with those who were like-minded with his new-found Christianity. Since then he has pursued a solo career and recorded Christian albums, but he has also reunited with Kansas (1990-91) on a tour and performed with them on the 1992 *Live at the Whiskey* album.

Some of DC TALK'S musical role models are the Beatles, David Bowie, and The Police, all of which are wicked secular rock groups. dc Talk's album "Free at Last" contains a song titled "Jesus Is Just Alright," which was first sung by the Byrds (the song was later covered by the Doobie Brothers; a "doobie" is a marijuana joint). dc Talk's Kevin Smith admits that he listens to mostly secular rock music (*Flint Michigan Journal*, March 15, 1996, B19). dc Talk opened its "Jesus Freak" concerts with the Beatles' song "Help." They also perform Jimi Hendrix's *Purple Haze*. Hendrix was a drug-crazed New Age occultist. Toward the end of their concerts dc Talk plays the rock song "All Apologies" by the wicked secular rock group Nirvana, formerly led by Kurt Cobain. Terry Watkins

notes: “Kurt Cobain is one of the worst Antichrist, blasphemers since John Lennon. Kurt Cobain decorated his home with blood-splattered baby dolls hanging by their necks! The inside of Nirvana’s album *In Utero*, which is the album dc Talk got ‘All Apologies’ from, has pictures of chopped up babies! Cobain ran around his neighborhood spray-painting, ‘ABORT CHRIST’ and ‘GOD IS GAY.’ Cobain’s first band was called ‘Fecal Matter.’ Cobain killed himself a couple of years ago” (Watkins, *Christian Rock: Blessing or Blasphemy?*)

JARS OF CLAY names Jimmy Hendrix and the Beatles as their inspiration (Dann Denny, “Christian Rock,” *Sunday Herald Times*, Bloomington, Ind., Feb. 8, 1998). The lead guitarist for Jars of Clay is said to be a “Beatles fanatic” (*Christian News*, Dec. 8, 1997). When asked by *Christianity Today* to list their musical influences, Jars of Clay members “listed no Christian artists” (*Christianity Today*, Nov. 15, 1999). Jars of Clay performs Ozzy Osbourne’s “Crazy Train” during their concerts. Osbourne is the filthy-mouthed former lead singer for the occultic rock group Black Sabbath. Though members of Black Sabbath today claim it was all done in innocence and “fun,” they promoted occultic themes through their music and concerts, including upside down crosses and altar calls for Satan. They blasphemed Jesus Christ and railed against the authority of the God of the Bible. Osbourne has almost died several times because of his outrageous drug abuse and alcoholism. He has dressed in women’s clothing and stripped off most of his clothes during concerts. At one point he attempted to kill his wife and had to be jailed. He is deeply scarred by his savage lifestyle and maintains a semblance of normalcy today through the drug Prozac.

JON GIBSON says: “I consider it an honor to tour with Stevie Wonder. I’m thrilled.”

AMY GRANT says, “I love to hear Billy Joel, Kenny Loggins and the Doobie Brothers” (*Time*, March 11, 1985). Amy’s album *House of Love* includes the environmental-mother-earth song, “Big Yellow Taxi,” by new-age-priestess Joni Mitchell (Ibid.). Mitchell is infamous for her open relationship with a spirit she calls “Art.” Obviously she is communing with demons, and it is unconscionable for Amy Grant to be promoting Mitchell’s music to Christian young people.

DALLAS HOLM claims: “My all-time favorite group was the Byrds.”

Dana Key (of DEGARMO AND KEY) notes that he has been influenced most by B.B. King, Jimi Hendrix, and Billy Gibbons (of ZZ Top) (*CCM Magazine*, January 1989, p. 30).

Bob Hartman of PETRA admits that the influences upon their music were the 1970s “guitar heroes” like Hendrix, Clapton, Page and Walsh (*CCM Magazine*, January 1989, p. 31). Petra plays songs by secular rock groups Argent and Kiss.

HOLY SOLDIER plays songs by the Rolling Stones.

The group IN REACH are said to be influenced by secular rock groups like Rush, Deep Purple, and former Beatle Paul McCartney.

The late RICH MULLINS, popular CCM song writer, said, “John Lennon was a big hero of mine.”

POINT OF GRACE, on their *Life, Love and Other Mysteries* album, recorded “Sing a Song” by the occultic, antichrist secular group Earth, Wind and Fire.

RACHEL, RACHEL plays songs by Kansas.

REZ BAND sings songs by Jefferson Airplane and the Who, very wicked and openly blasphemous rock groups. Jefferson Airplane’s song “The Son of Jesus” says Jesus had a sexual relationship with Mary Magdalene and they produced an illegitimate daughter.

The group DELIVERANCE performs songs by secular rock groups. Their *What a Joke* album has the song “After Forever” by the vile, blasphemous, pagan rock group Black Sabbath.

BOB ROTH, music critic for the magazine *Youth!*, displays his love for secular rock in his articles: “Cloud Nine demonstrates why George Harrison is still having fun. It is a work of love and compassion and hope and silliness. All the stuff the Holy Spirit uses to give us inner power...” (*Youth!*, April 1988). Roth tells his young readers that former Beatle Harrison, a Hindu, is doing the work of love, and he claims that the Holy Spirit produces silliness! Roth even promotes the wicked rock singer Sting of the Police. Roth says, “Sting sings these profound songs in his usual mellow, grainy voice” (Roth, *Youth!*, March 1988). This is what Sting thinks about marriage: “I don’t see the point [of being married]. One can procreate without the dreaded ritual ... I am terribly good in bed and I want people to know that...” (Jeff Godwin, *What’s Wrong with Christian Rock?*, p. 199). Sting sang “Murder by Numbers,” about killing your family or anybody else you “find a bore” (Ibid.). Roth even says it is all right to worship filthy rock stars: “If you are into Bruce [Springsteen] worship, don’t feel guilty about buying this disc. (Just admit your addiction!)...” (Roth, *Youth!*, February 1988). If you allow your young people to be influenced by the Contemporary Christian Music world, this is the type of foolish and unscriptural advice they will hear.

MICHAEL W. SMITH admits that his music is influenced by Alan Parsons, one of the most Satanic of rock musicians. One of Parsons songs is titled “Lucifer.”

Joel Taylor of UNDERCOVER testifies: “I’m not connected to Christian music at all. I can’t stand Christian radio stations.”

The worldliness of DELIRIOUS is evident in their choice of “musical heroes,” which include “U2, Radiohead, Blur and other big British modern rockers” (*CCM* magazine, July 1999, p. 39).

I went through one issue of *HM* magazine (formerly *Heaven's Metal Magazine*) (May-June 1998) and discovered the following worldly connection: LETHAL MOB noted that they are influenced by gangsta rap. MORTIFICATION testified that they are into Death/Grind, Black Metal; they play in Melbourne's Hell Club. MAYFAIR LAUNDRY, a group that got its name from a scene in a Beatle's movie, cites influences from the Beatles to Red Hot Chilli Peppers. ZAO says they listen to a lot of Neurosis, Bark Market, Portishead, and Deftones. THE HUNTINGTONS new album pays homage to their favorite band, The Ramones. The producer of this album is Mass Giorgini who also produced albums for The Queers and Screeching Weasel. THE DINGEES told *HM* magazine that their major influences are the Clash, the Specials, and “movies where everything is blowing up.” D'GRUVE, which has a “heavy, dark sound,” got its name from an early 90s dance hit and cites influences as diverse as the Beatles and Saigon Kick. DALLAS EMBODYMENT, which plays concerts in secular clubs, is described this way: “truly heavy, metal/punk, Kevin peering over his bass ominously and Andrew banging his head full of hair like a true metalhead, shrill close-to-the-mouth hardcore screeching.” ULTIMATUM'S new album was described as their most brutal extreme metal onslaught.

CONTEMPORARY CHRISTIAN MUSIC UNDER THE SPOTLIGHT (D.W. CLOUD). [ISBN 1-58318-057-5] To our knowledge, this 450-page book is the most extensive examination of Contemporary Christian Music in print. It features: The spiteful anti-fundamentalist attitude which permeates CCM. The intimate connection between end-time apostasy and CCM. Southern gospel yesterday and today. The love affair between CCM musicians and secular rock music. The ecumenism of Contemporary Christian Music. The close association of CCM with Roman Catholicism. The intimate connection between CCM and the Charismatic Movement. An encyclopedia of 200 CCM musicians, containing profiles of their lives and ministries, church affiliations, philosophies, ecumenical associations, music, etc. Documentation proving that CCM is owned largely by secular corporations. Lyrics to CCM songs illustrating the vagueness and heresy of their message. Twenty-three key CCM arguments answered (we must use rock music to win young people, music is neutral, people are getting saved, God doesn't look on the outward appearance, Luther used tavern music, God created all music, Christians are not to judge, etc.). Careful documentation of every fact presented. How to keep Contemporary Christian Music out of churches. Where Christians should draw the line with music. The book contains a list of Suggested Resources on Music, listing sources for sound Christian music, hymnals, resources for song leading, and materials for

further reading on the topic of Contemporary Christian Music. There is also an extensive bibliography on the subject of Christian music. 450 pages, 7X8, perfect bound. \$19.95.

DANGERS OF CONTEMPORARY WORSHIP MUSIC (120 minute video presentation available on VHS or DVD). Much research has gone into this production. In 2003 I read about 30 books on the subject of contemporary praise, and I analyzed about 50 of the popular contemporary praise albums. Through the years I have studied contemporary praise at large ecumenical conferences which I have attended with press credentials, such as New Orleans '87, Indianapolis '90, and St. Louis 2000. Within the last couple of years I have attended services at congregations that are influential in the CCW movement, including Rick Warren's Saddleback Church in California, Bill Hybels' Willowcreek Community Church near Chicago, the Anaheim Vineyard Church, lately pastored by John Wimber, Carpenter's Home Church in Lakeland, Florida (where Michael W. Smith recorded his largest-selling worship album), and other congregations that are influential in this movement. Following are the seven warnings that I give in this presentation: 1. Contemporary Christian Worship is built upon the false philosophy that music is neutral. 2. Contemporary Christian Worship is largely a rock & roll feeling-fest. 3. Contemporary Christian Worship is not separated from the world. 4. Contemporary Christian Worship is intimately entangled with the Charismatic movement. 5. Contemporary Christian Worship is one of the glues of the ecumenical movement. 6. Contemporary Christian Worship goes hand in hand with a worldly philosophy of Christianity and a gradual lowering of all standards. 7. Contemporary Christian Worship is confused about true biblical worship. \$19.95

IS SOUTHERN GOSPEL MUSIC SAFE? (120 minute video presentation available on VHS or DVD). This extensively researched multi-media video presentation is professionally produced and a multiplicity of photographs and other visual and audio aids are mixed into the presentation to illustrate the message. We believe it is important to speak out on this subject for two reasons. First, Southern Gospel is big business today and is very influential in Bible-believing churches, not only in the South, but also throughout the country and even in Canada and elsewhere. Second, following the lead of Bill Gaither and other prominent names, Southern Gospel groups are rapidly adopting the "music is neutral" philosophy of the Contemporary Christian Music world. In fact, any walls that once existed to separate Southern Gospel from the Christian rock world are rapidly being torn down. Commercial Southern gospel today is one of the branches of the larger CCM world. In this presentation we give the history of Southern Gospel quartets in the early 1900s and describe the evolution of the music toward commercialism and entertainment, particularly in the 1940s and 1950s. We show how Southern Gospel quartets adopted the sexy dance music of the early 1900s, borrowing rhythms from ragtime, jazz, western swing, honky tonk, boogie woogie, and the blues. We show that there have been two streams of Southern Gospel since the mid-1900s, a conservative stream and a contemporary stream. We reveal the close connection between Southern Gospel and the formation of rock music in the 1950s. We describe the vast influence that

Bill Gaither has wielded on the Southern Gospel field since the 1980s. We document Gaither's rapid transition into the contemporary pop sounds and expose his ecumenical philosophy and show that this unscriptural philosophy is permeating Southern Gospel. The presentation concludes with four practical suggestions about "When to Avoid Southern Gospel Music." \$19.95

SOUND CHRISTIAN MUSIC VS. CONTEMPORARY CHRISTIAN MUSIC (120 minute video presentation available on VHS or DVD). This up-to-date presentation deals with the errors and philosophies that permeate contemporary Christian music and demonstrates conclusively the dangers of borrowing the world's music. The presentation examines the overt worldliness in lifestyle, appearance, and methods of the Contemporary Christian Music industry. Further, it shows the connection between the charismatic movement, the Roman Catholic Church, and sound, Bible-believing churches which adopt the music and philosophies of CCM. Is music neutral? Should Christians rock? Isn't CCM a good way to entice the world into the church? Where should we draw the line in Christian music? How does worldly music enter Bible-believing churches? What are the dangers of this new music? Isn't it legalistic to have specific standards for music? For Bible answers to these and many other important questions on the issue of music, we highly recommend this video. Many who have viewed the presentation have said that it is the best that they have seen on the dangers of Contemporary Christian Music. \$19.95

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